

THE MUSICAL TIMES

And Singing-Class Circular.

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MUSIC IN THIS NUMBER.

FOR THESE AND ALL THY MERCIES GIVEN.

Composed by J. LANCASTER.

KYRIE ELEISON. (Elijah).—MENDELSSOHN.

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* In reply to hymn tunes after the last Hackney, W. information Institution on of the social

THE MUSICAL TIMES, And Singing Class Circular.

JUNE 1, 1867.

THE MUSIC OF THE ENGLISH CHURCH.*

By G. A. MACFARREN.

(Continued from p. 51.)

HOWEVER inappropriate the revival of Pagan music for the purposes of Christian worship; however contrary to the design of Ambrose and Gregory, who successively introduced and perfected the use of the Greek musical system in the Western Church, as being the newest and best musical system of which they could obtain a knowledge; however popish the general associations with the so-called Gregorian tones, in the minds of all who have not traced them to their classical source; there is still reason for the continued employment of those particular passages which have held place in our Service since the missionaries of Gregory brought first their form of Christianity into England, and which constitute therefore the lasting links between the corrupted Church and the reformed, the Roman and the Anglican. This reason is, not that the musical passages in question are ancient, not that they belonged to another, or an earlier, or even let it be admitted, a purer form than ours of Christian worship; but that we have heard them, ever and always, from the first to the last time we witness the performance of cathedral service, and that we consequently associate them with all our impressions from that even yet, enfeebled though it be, most solemn ceremonial. We hear them now as we have been ever wont to hear, and hence they bear to us, not the aspect of antiquity, but the character of revered familiarity.

The passages under consideration are those fragments of the Plain Song which are sung to the Preces, the Versicles, and the Litany. The knowledge that these identical phrases of melody formed part of the religious rites in the Roman temples which stood upon the very ground now occupied by many of our cathedrals; the knowledge that these identical phrases, appropriated from heathen to Christian use, were sung in the early, if not the primitive Church, were sung when that Church was corrupted, were sung when that Church was reformed, and are sung now when, musically speaking, it stands more than ever in need of reform; the knowledge that these identical phrases have, under the rule of classic Rome, of Christian Rome, and of English independence, ever formed the song of religion; this knowledge indeed invests them with associations which fail not to affect all hearers. But how are these associations disturbed, how is our veneration for the hallowed held insulted, when we learn that the Plain Song has been tampered with, perverted, profaned, and that the majority even of musicians, not to say of the clergy, know not in what part of the score it should be sought.

In the earliest written harmony that is known of the Plain Song, the ancient melody stands in the tenor part, which is defined as *Canticus Ecclesiasticus*, or the Church Part. The same is the case in the earliest harmonisations for congregational use of Hymn tunes. There needs not to point further, in proof of this, than to Cranmer's version of the Litany harmonised in five parts, published in 1544; to the Preces, Versicles, and Litany, harmonised in four parts by Tallis, published in 1564, or, according to Dr. Rimbault, in 1570; and to the earliest printed collections of Psalm or Hymn tunes. Let them who know, forgive the repetition of what may be familiar, for the sake of any who know not, when I state how this said Church Part was distributed in performance and what was the musical effect of such distribution. The congregation, male and female, led by a sufficient number of the Choir, sang the Plain Song in unison and octaves, while the rest of the choir sang the other parts of the harmony. Now, it is one of the many phenomena of acoustics, that, in a progression of octaves, under certain conditions, the sound of the lower notes absorbs that of the higher, which give brightness and clearness to the melody, but raise it not to their acuter pitch; and this is still more conspicuous when the duplicated melody is accompanied with harmony, than when its octaves are unenriched by other sounds. In exemplification, the effect may be cited of certain combinations of organ stops, and in the orchestra, to the duplication of a bass passage by the violas. Even more remarkable is it, and more unvarying, in the case of male and female voices than of instruments. With them, when there is the same average number of the two sexes, each singing in the same relative register as the other, one needs to see to be assured that the upper voices sing. As a frequently accessible illustration of the fact, reference may be made to the second verse of the chorale in Mendelssohn's *Hymn of Praise*, which is sung as here described, against the moving counterpoint of the orchestra. The grand sonority thus produced, the massive richness of tone, the penetrating prominence of the melody, is indisputable; and the particular effect of the absorption of the upper octave in the lower, must be equally obvious to every attentive listener. Greatly interested in this remarkable fact, and desirous to test it under various circumstantial conditions, I have profited by any opportunity of proof, and find that, whether with the accompaniment of the orchestra or of other voices in harmony, the male quality is always paramount. In the case of orchestral combinations, it seems to be essential to this effect that the scale—to use the word in an organ-builder's sense—of the lower octave be larger than that of the higher; thus, I have known the pitch of the oboe or clarinet, notwithstanding its utter dissimilarity of quality, to be lost in that of the violas and violoncellos in unison, and many like examples might be adduced. In the case of vocal combinations, I speak of choral, not of solo performances; the personality is obvious of each singer in a quartett, wherein the voices of a soprano and a tenor singing in octaves are heard as giving forth distinctly different sounds, whereas the masses combined in a chorus to yield one amalgamated body of tone in which the notes of no individual performer, any more than the manner, can obtain prominence. The experience that is within our almost daily reach is a manifest warrant for the effect of those per-

* In reply to several enquiries, let me state that the five only hymn tunes sung by the New Englanders for eighty or ninety years after the landing of the *Mayflower* at Christmas, 1627, were—York, Hackney, Windsor, Dundee, and Martyrs. I am indebted for this information to M. D. Conway, Esq., whose lecture at the Royal Institution on New England, detailed many other interesting points of the social history of the first North American colonists.

performances of three centuries since, in which the tune defined as the Church Part must have acquired infinite majesty from its all-powerful predominance, in which this majesty must have been enhanced by the investiture of harmony which delicately shone around it like a glory, and which as a whole must have been so impressive, so solemn, so sublime, as to inspire the obtusest of witnesses with the loftiest feelings possible to their natures.

The disregard of Church music in the first days of the Stuarts, whereof there was bitter contemporary complaining, is strangely and strongly attested by the alteration of Tallis's setting of the *Preces*, &c., now commonly used in most of our cathedrals. In this alteration, a fifth part is added to the harmony, to accommodate which, the Plain Song is sometimes inverted from the tenor to the soprano part, or more frequently omitted altogether. The alteration is the work of a minor canon of St. Paul's in the time of Charles the Martyr, Barnard by name, and was printed under the rule of that monarch in 1641. This alteration proves that the Plain Song had lost its respect, had lost its universal use, had lost its pre-eminent position as the Church Part, before the Stuart dynasty had been forty years upon the English throne; since, had it still held its prevalence in the voice of the people, it could not then have been shifted from its original situation in the score, or partially omitted thence, or, as one cannot but infer, wholly ignored by the re-arranger. This alteration proves further that, in the time of Charles I, nine years short of a hundred from the date of the first printing of Marbeck's adaptation of the English text to the Plain Song, a minor canon of the Cathedral of London was either calmly indifferent to the preservation of that remnant of antiquity, or was without accessible means for its verification; since, had Barnard been desirous to perpetuate the purity of the Plain Song, or, being desirous, had he been able with the means at his command to discriminate it, the Plain Song itself would not have been mutilated in his alteration of Tallis's arrangement.

Barnard naturally bears the blame of the mutilation here noticed; but, is he not in some sort the scape-goat of his time, is he not the representative of the rapid corruption which, under the auspices of the sovereign who is now revered for his firm support of the dignity of the Church of England, had already crept into one of the most important elements in her Service? That which we blame in Barnard or in the times of which his work is the sign, we must excuse, however we lament, in his successors of the present day. I have heard of more than one living cathedral organist, who, knowing nothing of the Plain Song, wholly uninformed that this constituted the Church Part in the performance of service, having a disrelish for the antique harmony of Tallis diluted by Barnard, being desirous to assimilate this to the music of modern production, and having a Precentor who would not control or could not direct him, has taken for a *canto-fermo* the top line of Barnard's alteration of Tallis's counterpoint, written entirely new harmony under this, and thus altogether expunged the venerable *Cantus Ecclesiasticus*, which, however deformed, however obscured, however ignored, had till then still dragged on a degraded existence in the secret recesses of a tenor part, with an average of from one to four voices to keep it alive in daily performance.

The zeal excuses the want of antiquarianism in the organists of—well, the cathedrals shall be nameless. Candour must either commend the desire to improve what to them appeared barbarous; and candour must also admit that where the melody of the Church Part had no outward manifestation, something more than technical musicianship was needed to divine the fact that such a part had being. The last newest corruption, however, of the archaic song of the Church, admits of no excuse; neither incapacity nor ignorance can justify its perpetration. It is a pollution of ancient usage, done in sheer wilfulness, which no ignorance of the original, no incapacity to perceive its purpose, can defend or so much as explain. We can account for the mutilation of the then forgotten melody of the Plain Song by Barnard; we can forgive its utter rejection by some unnamed living organists; they knew not the melody when they heard it, they knew not that such a melody had ever been heard. On the other hand, who is there, learned in music or unlearned, that can fail to distinguish between melody and monotone, or who can doubt that the introducing of inflections of melody or harmony into the latter is a perversion? Language cannot then be too strong, invective too violent, in deprecation of the breaking up of the monotone for the Confession by interspersing it with fragments of harmonised melody, which has recently come into practice, and which, because perhaps of some pretence of prettiness is growing widely in acceptance.

Whether by design, which to me seems more than likely, or by one of those rarely fortunate chances which sometimes adjust proprieties with such certainty as points to a natural necessity for their existence; the opening of our Service, with its long-continued monotony, graphically illustrates the humble abasement of the people while listening to the Minister's exhortation, while avowing their own direllections and their own contrition; and the beautiful fitness to the occasion is admirably prolonged when the monotonous alternation of minister and people first gives place to melody in the supplication for the leave of the Divinity to shew forth his praise. Here then should be sound reason for the objection to this recent interspersing of the people's confession of their sins with fancy phrases of melody and harmony, lighter and brighter in their character than anything that for a long while follows them, which interrupt as much the solemnity of the entire office, as they distract the attention of the assembly. Thus much as to the impropriety of any, the slightest, modification of the time-honoured monotone for this portion of the Service; something further must be said, and very much further might be said, as to the unmeaningness in reference to the text, so capricious as to border on profanity, of the choice of words for this musical variegation. Let me not be deemed irreverent in adducing, as one instance of glaring incongruity between sound and sense, the breaking forth into symphonic song at the words "Like lost sheep," which suggests if anything, and all music is suggestive, that there is something sweet and harmonious in our error and our strain, something charming in its recollection, something gladsome in its acknowledgment. Such suggestion is strangely discrepant from the symbolism of the old low doors of the churches which warned the worshippers to bow in meekness when they entered the hallowed building. I refrain from citing other

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phrases, all of which are open to condemnation, on like grounds of senselessness to this I have quoted; I leave to the devotional feeling, to the poetical perception, to the common sense of every unprejudiced thinker to consider the utter unfitness to the signification of the words, of these apparently accidental musical outbursts, and I am certain that all will recognise the grossly false declamation which even so inconsiderable an observer as myself cannot avoid noticing. Let one technical comment have space among these æsthetical remarks; the harmony employed for the phrases in question, however attractive, however good of its kind, and I freely own its merit and its effective vocal distribution, is so essentially modern in character, is so totally distinct in style from what succeeds to it, that its insertion in the place where it occurs sounds as a pane of newly-stained glass will look, if introduced, with all the gaudy gaiety of its fresh colouring, in the midst of an antique painted window whose hues had been mellowed by centuries.

As to the undesirability, upon artistic, upon historical, and upon ecclesiological views, of restoring the so-called Gregorian musical system to standard use in the English Church, much may be added to what has often been urged, and this may be again and again repeated with ever-growing urgency, until the well-intentioned men who pursue this object be convinced of its fallacy. There is a total difference, however, between reproducing what has been lost for ages and correcting inaccuracies that obscure what has been 'professedly in constant use—between resuscitating what has been buried in the oblivion of centuries, and purifying that which, though unnoticed and even ignored, has ever been supposed to continue in practice, from the mouldy fungi that have crusted about it. Many persons have supposed the music to be the entire composition of Tallis, knowing nothing of Barnard's alteration, which is habitually sung to the Preces, Versicles, and Litany; many have supposed the soprano part we are accustomed to hear to be the Plain Song upon which Tallis constructed his counterpoint; many have not concerned themselves with any supposition on the subject, nor given to this any heed whatever, but all feel in the music appropriated to these portions of the Service a something distinct from the thoughts of our common life, all recognise in it what they have ever heard in the same situation, and all yield to the sense of reverence with which, because of its strangeness of character and of their lifelong familiarity with this music in these places, it fails not to impress them.

It would then be well to respect to the utmost this sense of reverence, nay, to enhance it, by fully correcting the means by which it is prompted. The Service of Tallis, as originally published, is to be obtained in modern print, which furnishes ready facility for the correction of prevalent abuses. Let any congregation be enabled, and so induced to sing its own proper part in this arrangement of the Service, whether monotone or melody, let an efficient choir support and decorate with Tallis's counterpoint its performance, and the grand effect this must produce will be an example so attractive as to incite the emulation of whomever, wishing well, can distinguish well from ill.

(To be continued.)

WE once heard of a composer who declared that he would set the London Directory to music if he could only find a publisher for it. Such instances as this must, we imagine, be extremely rare, for we continually find ballad writers at a loss for what they usually call "words;" and we may accept this as a proof, therefore, that composers are desirous of wedding their music, if not to "immortal verse," at least to something which may pass current with intelligent listeners during the brief period of existence which such productions usually enjoy. With this laudable desire every real artist will cordially sympathize; but in the present day it must be clearly seen that in the endeavour to give a meaning to the songs especially intended (like the razors in Peter Pindar's tale) "to sell," there may be a real danger of merely using the music as a means of gilding a number of moral pills for family use. The composer in this case must inevitably sink beneath the poet; and the poetry never being of a remarkably high order, the dead level of mediocrity brought to bear upon the manufacture of this article is somewhat depressing to contemplate. As long, however, as music of this class depended upon its own intrinsic and unaided merit for a sale, there could be little chance of its affecting in the slightest degree the real world of art. Ladies might lisp out sentimental inanities in a drawing-room; and admiring listeners might be melted into a moral rectitude of conduct without music, in fact, having anything whatever to do in the matter; but when we find artists of even the highest class not only lending their names to grace the title-pages of these effusions, but actually singing them in public, to the exclusion of the perfect works of art which lie around them, it is time to protest against such a desecration of ability and power; and it is the duty of all interested in the progress of music to do so on every occasion that offers itself. There is a great deal of nonsense talked and written in the present day about music for the "domestic circle;" and in our late strictures upon "drawing-room music," we endeavoured to prove that no real difference exists between compositions suited for the drawing-room and those suited for a concert-room, save that difference which is obvious to all, viz., that certain works require large orchestral and choral resources, for which a small space is not suitable. If this title, therefore, be really invented to pass off flimsy productions which are merely intended for the music-market, it would be a satisfaction to art-lovers to think that in public, at least, they are safe from the infliction of listening to them. Music written for "home" should certainly stay there: like other home-made manufactures we could mention, they may be very apt to disagree with strangers; and cynical bachelors are always cautious even of purchasing anything labelled as a good "family article." We can have no possible objection to "old arm-chairs," or "family spectacles" being glorified in song: we may tolerate even stories of pretty girls' "secrets"—affect an interest in an unknown lady's "choice," and "bridal"—or even sympathize with the timid admirer who "will not ask to press that cheek;" but we must insist upon it that such compositions should be kept for family consumption, and not be introduced, by undue influence, into the public concert-room. Were the method adopted to force a sale for these productions a secret, we might hesitate to give it publicity; but it is thoroughly known; and all who support it must have fully prepared themselves for any hostile criticism which the system may provoke.

We remember the time when it was the boast that concerts were "patronised by Royalty;" now they are patronised by the "Royalty" system. A fixed sum is paid upon each copy sold to the vocalist who will push a composition by introducing it at every concert at which he or she is engaged, where the nature of the programme will not positively forbid it. The columns of the daily newspapers must have enlightened the public upon the manner in which this system is worked. "Miss — will sing the successful new ballad, 'My Mother's voice,' at Greenwich on the 4th inst, at Croydon on the 8th, at Worcester on the 11th, at Hereford on the 14th," &c., &c. These are the advertisements that meet us every morning, signs indeed of the spread of music, but too indicative of trade influence to deceive even the most sanguine enthusiast in the art.

We have hitherto spoken of this system only as applied to vocal music; but so profitable a speculation can scarcely be supposed to stop here. Why should it not be applied to sacred music, for instance, so that congregations should be dosed *ad nauseam* with "Jenkins in F," or "Tomkins in A?" Might it not be an excellent investment to fee an organist, so that a publisher should be able to command his services as he pleases? Say a "Royalty" of fourpence a copy on a "Te Deum," and sixpence on an Anthem: Chants might perhaps be taken in quantities, and settled for periodically at so much a dozen; nay we do not see why the Voluntary should ever be a "Voluntary" at all: let it be, like the rest of the service, chosen by publishers, and paid for handsomely, so that those who dole out a paltry pittance to an organist as a salary, may calm their conscience by the reflection that it is made up to him in another way. Then what a profitable field for enterprise would be open to conductors of concerts. A graduated scale of fees for the performance of orchestral works might be easily drawn up, so that symphonies, overtures and concertos should be admitted at a fixed value. This would make it so remunerative to a conductor that he might well afford to offer his services to concert-givers for nothing. It may be said that audiences would not be satisfied with feeble and meaningless works, whilst the great compositions are equally within reach; but are not commonplaces rapidly supplanting the best works in vocal music at some of our well attended fashionable concerts; and why should not the same experiment be tried with compositions for the Orchestra? The "Royalty" system is based upon the imbecility of the public, and the result shows that there is still a large capital to trade upon.

There can be no question that, supposing artists to be ruled only by the desire of making as much money as they can by the exercise of their talent, the method we have here commented upon would be eagerly and extensively embraced by all who have sufficiently established themselves as favourites of the public to command good prices for the sale of their services; but we are Utopian enough to believe that the mere commercial principle is scarcely applicable to art; since it should never be forgotten how large an amount of responsibility rests upon those who lead the public mind, even in their moments of relaxation from the sterner duties of the world. Music has, within the last few years, been accepted as one of the intellectual necessities of the nation; and it would be sad indeed to reflect that the art should be degraded by those whose mission it should be to uphold it in all its dignity and power.

HER MAJESTY'S THEATRE.

THIS establishment opened on the 27th April, with Mozart's opera *Le Nozze di Figaro*. Verdi's *I Lombardi* suffered on its first representation from the substitution of Mr. Tom Hohler for Signor Mongini. We have already recorded our opinion as to the impossibility of accepting Mr. Hohler in first tenor parts at a lyrical theatre, where we have a right to expect the most finished artists; and see no reason to alter our verdict during the present season. At the fourth performance of *I Lombardi*, Signor Mongini made his appearance; and though his voice seemed somewhat weakened, in consequence of his recent indisposition, he sang well, and was received with the utmost favour. An event worth chronicling is the revival of Nicolai's charming opera *Falstaff*, in which Madlle. Titiens amply proves that she is as ready in comedy as in tragedy; and Herr Rokitsky gives a most admirable reading of the amorous knight, singing the music as only a vocalist gifted with such a ponderous bass voice can hope to do. The first appearance of Madlle. Christine Nilsson is announced for the 4th instant.

ROYAL ITALIAN OPERA.

THE production of *Il Barbiere di Siviglia* has given Madlle. Adeline Patti an opportunity of appearing in one of her best parts, in which we need scarcely say she was received with the usual amount of enthusiasm. *Le Nozze di Figaro* has also been revived, and M. Petit, whose *début* as *Mephistopheles*, in Gounod's *Faust*, we mentioned in our last number, undertook the part of *Figaro*, a character for which, however, in spite of his artistic singing, his somewhat heavy manner by no means fits him. His "Non più andrai" was the most effective of his solos; but even this requires more playful humour than M. Petit seems possessed of. No doubt the *Figaro* of Mozart's opera is not the *Figaro* of Rossini's opera; but in the scenes with *Cherubino*, and especially in the "Non più andrai," which is especially sung to the page, a little bunter is absolutely necessary to give due effect to the music. Signor Graziani was scarcely at home in the Count, but he gave the music like an artist as he always does, and was *encored* in his duet "Crudel perche finora" which he sang with Madame Lemmens-Sherrington, one of the very best *Susannas* in our memory. Madlle. Adeline Patti has been unfortunately indisposed, we presume, in consequence of the unusually cold season; and the production of *Don Giovanni* has been delayed. On the 4th instant, we understand, Verdi's new opera, *Don Carlos*, is to be performed for the first time in this country.

MR. JOSEPH BARNBY'S CHOIR.

THAT the engagement of a "professional chorus," selected at random from the members of two or three companies happening to be disengaged on a special evening, and assembled together to perform the highest class of music with one rehearsal, will be no longer tolerated is a fact which should be taken to heart by all concert-givers in the future. The organization of a distinct choir, meeting together at periodical intervals, under the direction of an able and accomplished musician, whose every faculty shall be directed towards the production of a pure and perfect tone, and whose *baton*, like the magician's wand, shall be able to direct and control the power he has himself raised, has given to choral music in this country an importance which, under the old system of engaging choristers at random for a single performance, could never be attained. That Mr. Joseph Barnby, whose choir appeared for the first time at St. James's Hall, on the 23rd ult., has earned for himself a high place in the estimation of all who really love vocal part-music was fully proved by the performance of a varied selection of sacred and secular compositions which was given at the first concert. In Mendelssohn's eight-part Psalm "Judge me, O God," the tone was one of real musical power in every department of the choir; and the points were all attacked with a vigour and precision scarcely, if ever, equalled in this country. The gradations of tone, too, were strictly in accordance with the character of the words, and never exaggerated to either extreme, with the desire of producing "effects," which, however they may lay hold of the uneducated sympathies of a portion of the audience, have nothing whatever to do with art. Bach's *Motett*, for double choir, "I wrestle and pray," is full of difficulties: not only were all these surmounted with infinite ease, however, but the whole work was sung with a religious fervour which is too often lost sight of in the mere desire to take the right notes. Here the male voices, which have so important a part throughout the composition, came out with a majesty of power scarcely to be expected in a choir which has not been formed more than three months. Several part-songs, given for the first time, were highly successful. Bonelli's "Old May-day," an elegant composition, bids fair to become exceedingly popular, and was most enthusiastically *encored*. In this we should mention that the female voices were remarkable for energy and true intonation. Mr. Sullivan's "O hush thee, my babe," gave the choir an opportunity of showing that they could maintain "tone" even in the most *piano* passages, a true and powerful test of the manner in which they have been trained. This composition is well written and pleasing, and was vociferously *encored*. An extremely effective part-song, by Mr. J. B. Calkin, "My lady is a wondrous fair," was received with much applause, and also *encored*. Mr. Henry Smart's part-song "The Curfew," like all this composer's works is full of character. The fifth, commenced by the basses alone, and sustained throughout the first phrase of eight bars, is in perfect keeping with the subject. Miss Agnes Zimmermann's fairy part-song, "Come follow, follow me," is light and

graceful.
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gracefully written, and will doubtless become a favourite; and Mr. Lahee's "All ye woods" was also eminently successful. The Madrigals were, W. Beale's "Come, let us join the roundelay," Ward's "Die not, fond man," Marcenzio's "Lilies white, crimson roses," and Gastoldi's "Maidens fair of Mantua's city," all of which were given with that due attention to the variation of tone which is the very soul of these compositions. The vocalists were Madame Maria Vilda and Mr. Sims Reeves, both of whom were in excellent voice. Madame Vilda's singing of "Qui la voce," "Casta Diva," and "Son vergin vezzosa," created quite a *furor* with the audience; and the *encore* for the second song was too powerful to be resisted. Often as we have listened to Mr. Reeves's singing of Handel's Recitative and Air, "Deeper and deeper still," and "Waft her angels," we never heard anything so perfect as his interpretation of them on this occasion. He was also equally successful in Beethoven's "Adelaide" and Kücken's "Twilight is darkening," the latter of which was *encored*. Miss Agnes Zimmermann, who has now fulfilled all our predictions, and taken her place as one of the most accomplished pianists of the day, gave Mendelssohn's "Capriccio," Op. 33, with excellent taste and finished execution, and afterwards played a Gavotte of Bach's, in B minor, and Chopin's Valse in A flat. Being recalled to the platform, she gave Mendelssohn's "Volsied" in A minor, and retired amidst enthusiastic applause. Mr. Benedict accompanied the principal singers with the skill and judgment of a consummate artist. The concert was extremely well attended; and Mr. Barnby, whose steadiness and intelligence in conducting gave increased confidence to the well-disciplined forces under his command, was warmly applauded at the conclusion of the concert. So successful a first attempt must have made all hearers hopeful for the future of this choir; and we look forward with the utmost interest to the series of concerts advertised for the next season.

MR. HENRY LESLIE'S CHOIR.

The last Subscription Concert of this Choir was given on the 10th ult., at St. James's Hall, when an excellent programme was provided. The Madrigals and Part-Songs were sung with all the artistic finish to which Mr. Leslie has now accustomed his hearers; and the audience was even more than usually lavish of applause. Mr. Sims Reeves and Mr. Santley were the solo vocalists. The concert concluded with the concert-giver's arrangement of "Rule Britannia."

PARIS EXHIBITION, 1867.

PROFESSOR STERNDALE BENNETT has received, as Principal of the Royal Academy of Music, the following letter, which he has caused to be printed, by the desire of the authorities of the Paris Exhibition, in order to be enabled to send a copy of the same to the various Choral Societies in England.

Royal Academy of Music,
Tenterden-street, Hanover-square, April, 1867.

(TRANSLATION.)

"Paris, March, 1867.

"Mr. Principal.—The Imperial Commission is desirous to assign to Music an important place in the Universal Exhibition.

"Consequently a great competition ('grand concours') for Choral Singing will take place at the Exhibition Palace, on the 8th of July, at which every nation may compete, with one or several of its Choral Societies.

"Each Choral Society will sing two Choruses without accompaniment, in the native language of the Singers. The selection of the Choruses is quite free, nor are those Societies excluded which on previous occasions may have gained prizes.

"The Imperial Commission does not undertake any expenses arising either from the journey or the stay in Paris.

"The French Railway Companies, however, propose charging only half the ordinary fares.

"The prize to be given to the best performance will be 5,000 francs (£200), and a wreath.

"If you, Mr. Principal, consider that any English Choral Society would be willing to compete at this festival, we should feel very grateful to you for giving us the name, and telling us in what manner we could address to such a Society an official invitation.

"Should you think it of any use to insert some notice in the musical papers of London, we would thank you sincerely for undertaking this task.

"The English Ambassador has encouraged us to address to you this communication, &c.—Receive, &c.
(Signed) "LAURENT DE RILLÉ,
"Secretary of the Eleventh Committee."

FESTIVAL OF THE SONS OF THE CLERGY.

THE 213th anniversary of this charity was celebrated on the 15th ult., in St. Paul's Cathedral, Mr. Goss and Mr. G. Cooper presiding at the organ, and Mr. Henry Backland conducting the choir. In every respect this was one of the very best meetings that has yet taken place, not only on account of the admirable manner in which the Choral Service was given, but as being the day selected for the first performance of an anthem by that very best of genuine church composers, Mr. Goss, whose talent seems ripening to perfection year by year. His new work, "O give thanks unto the Lord," is a true specimen of ecclesiastical writing, rich in the solid harmonies suitable for the sacredness of the subject, and evincing in its treatment the skill and experience of a practised artist. A quadruple chant

by Professor Oakeley, of Edinburgh University, was also given, and proved highly effective. We must also mention the performance of Mendelssohn's Anthem "Hear my prayer," if only to award a word of praise to Master Henry, who sang the solo part with extreme delicacy and refinement, and also displayed a very excellent voice. The "Magnificat" and "Nunc dimittis," were from Walmisley's Service in D. At the dinner at Merchant Taylors' Hall, which took place on the same day, about 160 guests assembled; and we are happy to say that in the course of the evening, as much as £1,088 was collected by voluntary contributions in aid of the funds of this excellent charity.

GALLERY OF ILLUSTRATION.

UNDER the title of "Merrymaking," Mr. John Parry has added another of his inimitable semi-musical sketches to his already extensive "Roseleaf" gallery of domestic illustrations. How he describes the numerous amusements simultaneously taking place on the lawn of a country house, can only be imagined by those who have already witnessed his extraordinary powers in representing such scenes; and although we confess that we should like a little more music in this new entertainment, we unhesitatingly bear testimony to its success, and counsel all who desire a genuine evening's amusement to attend the Gallery of Illustration during the run of "A Dream in Venice," and "Merrymaking."

MR. GEO. LEGGE (formerly of Ely Cathedral) has been lately presented with a walnut-tree wood writing-desk, replete with fittings, by the Choir of St. Mary, Haggerston, in appreciation of his great courtesy and ability as Organist and Choirmaster, for nearly six years, the names of the donors having been ornamentally written and framed by an active member of the congregation.—In March last two salvers were presented to the same gentleman from a private glee class, of which he is conductor.

THE Tonic Sol-fa Class in connection with the Congregational Church, Lewisham High-road, gave its first annual *Soirée*, on Tuesday, April 30th, under the direction of its conductor, J. T. Cochrane, Esq. The class, which has only had a six months' existence, deserves great praise for the creditable performance of several difficult pieces. The programme was diversified by solos sung by Mr. Sherwood and Mr. Lewis, themselves members of the class. Before the singing of the last piece, the President, the Rev. G. Martin, presented Mr. Cochrane with a handsome testimonial, in the shape of an ivory silver-mounted baton and a silver tankard, as an expression of the respect entertained by the members of the class towards their honorary conductor.

A CONCERT of Mr. Joseph Heming's Choir was given on the 6th ult., at St. James's Hall, when the programme was entirely devoted to the glee, quintets, and other choral compositions of Sir Henry Bishop. All these were given with a delicacy and refinement which showed that the choir had been subjected to a rigid training; and several of the compositions were *encored* most enthusiastically. There were also some songs during the evening; Mr. Walter Bache gave a solo on the pianoforte, and Messrs. J. B. Chatterton and Cheshire performed a duet for two harps. The concert was well attended.

THE Concert given by Mr. Charles J. Hargitt, at St. George's Hall, on the 10th ult., deserves to be recorded as one of the attempts made by a conscientious professor to place some of the lesser known works of Beethoven before the English public. No doubt the reason that these compositions are not familiar to the majority of concert-goers is simply on account of their inferiority to the more popular works; but that they contain great beauties is unquestionable; and Mr. Hargitt deserves every credit for giving the public an opportunity of judging for themselves. The "Praise of Music," and the "Calm sea and prosperous voyage" have been rarely heard here; but it is highly probable that after the very excellent performance of these works on this occasion, other concert-givers may think it also worth while to revive them. The concert was in every respect highly interesting; and we have much pleasure in calling attention to an entertainment so utterly unlike the many benefit concerts we are constantly called upon to chronicle. The principal vocalists were Madame Lemmens-Sherrington, Miss Rose Hersee, Miss E. Cole, Madame Laura Baxter, Mr. Cummings, and Mr. Weiss. Mademoiselle Mehlig was the solo pianist, and the orchestra was complete and excellent in every department.

Mr. Marcellus Higgs gave a concert on the 8th ult., at St. James's Hall, when he produced an Operetta of his own composition, called "The noble Moringer." The libretto, presented to Mr. Higgs, by a gentleman who signs himself "Amicus," is by no means an interesting one; and it is scarcely fair to judge the composer, therefore, until he employs his powers upon a subject more genial and suggestive of musical ideas. The Operetta was exceedingly well received by the audience; and two or three graceful ballads were *encored*. The principal parts were sustained by Miss Louisa Fyne, Madame Patey-Whytock, Mr. Patey and Mr. Cummings.

Mr. Aptommas, who is well-known as a harp player, gave his annual concert on the 15th ult., at the Hanover Square Rooms. To set the "Pilgrim's Progress" to music is a somewhat hazardous task, even for a greater composer than Mr. Aptommas, and he must not be surprised if his work, therefore, (which occupied the first part of his concert) should fail to be handed down to posterity. The second part contained a miscellaneous selection, the chief features of which were the harp playing of Mr.

Aptommas, and the singing of Herr Stepan, from Mannheim, who in a Romance of Lortzing's, and Meyerbeer's *scena* from *Roberto*, displayed a bass voice of admirable quality and power.

Mr. Ridley Prentice gave a Concert on the 13th ult., at the Hanover Square Rooms, when he performed with true artistic taste and good execution several pianoforte works, amongst the most successful of which were Beethoven's *Sonata appassionata*, and Mendelssohn's *Sonata* in D, for pianoforte and violoncello, in which he was joined by Signor Piatti. He also played a Minuet and Trio, composed by himself, which was exceedingly well received. The vocalists were Miss Louisa Pyne, Madame Patey-Whytock, and Mr. Patey. Mr. Walter Macfarren was the conductor.

THE Annual performance of the *Messiah* for the benefit of the Royal Society of Musicians, took place on the 3rd ult., at St. James's Hall. The principal vocalists were Miss Robertine Henderson, Madame Salnton-Dolby, Madame Talbot Cherer, Mr. W. H. Cummings, Mr. Patey, and Mr. Weiss. Trumpet *obbligato* Mr. T. Harper. Professor Sterndale Bennett conducted.

THE preparations for the great Festival Benefit Concert at the Crystal Palace, which is intended to be held on Wednesday, 26th June, in aid of the Fund for the Restoration of that portion of the Palace which has been destroyed by fire, are progressing favourably. The distinguished patronage under which it is understood that it will be announced, and the long list of eminent artists whose services are placed at the disposal of the Directors for this concert will render it one of unusual interest. Reserved numbered stalls at one Guinea each (exclusive of admission to the Palace) will be issued for this Festival, which will be under similar arrangements to the great Handel Festivals held at the Crystal Palace; and as, apart from the interest excited by the unparalleled combination of artists who will appear on this occasion, much sympathy exists among the Season Ticket-holders and other friends of the Palace, a brisk demand has already arisen for these tickets.

THE "Orpheus Amateur Musical Society," gave a Vocal and Instrumental Concert on the 1st ult., at Myddelton Hall, Islington. The band, conducted by Mr. Bryant, played, with other selections, Mozart's Overture to *Figaro*, and Haydn's "Surprise Symphony," commendably. The vocal music, contributed by the Members of the Society, assisted by Miss Fanny Hemmings, and Mr. William Rouse, with Mr. J. G. Boardman, of Exeter Hall, as accompanist, was much appreciated. The Hall was well filled, and the concert was a decided success.

A CONCERT was given at the Albion Hall, London Wall, on the 30th of April. The principal solo vocalists were Miss Elliott, Miss Reeves; Messrs. Wingham, A. H. Smith, E. S. C. Smith, J. H. Strother, and C. Alexander, assisted by a chorus of thirty voices. Conductor, Mr. J. A. Drage.

Mr. Frank Elmore gave his Second Annual Concert at the Eyre Arms, St. John's Wood, on the 20th ult., on which occasion he was assisted by many of the most eminent vocalists and instrumentalists. Although the weather was unfavourable the room was well filled, and the concert, in a musical point of view, all that could be desired. In addition to Mr. Elmore (who sang several songs in excellent style, and took part in a duet and two trios) there were the following artists: Madlle. Liebhart, Miss Edith Wynne, Madame Weiss, Miss Lucy Franklin, Miss Palmer, Mr. Lewis Thomas, Mr. Weiss, Signor Tito Mattel, Mr. Bollen Harrison, Mr. J. B. Chatterton, Mr. Cheshire, Mr. Ganz, Mr. G. B. Allen, and Signor Randerger, all of whom contributed to the success of the concert by rendering with their well known ability the portions of the programme allotted to them.

Mr. W. H. Harper gave his Annual Concert at the London Mechanics' Institution, on Friday, the 17th ult. Mr. Harper was assisted by Miss Blanche Reeves, Miss Lucy Franklin, Mr. Gwynne, Mr. A. Hubbard, and Mr. Winsor (flute). The concert-giver's pianoforte playing was the chief feature of the concert; and excited much applause. The solo vocalists were excellent; and although there were some few defects in the choral music, the entertainment may be pronounced to have been a decided success.

THE Choral Class of the Islington Literary and Scientific Society held its last meeting for the present season on Tuesday evening, the 21st ult., when Mendelssohn's Hymn, "Hear my prayer," for soprano solo, and chorus, together with a selection of Glees, Madrigals, and Part-Songs, formed the programme. The performance was most successful, and gratified a numerous audience. Mr. J. T. Cooper (who has been the Musical Director of the class for the past seven years) proved himself to be an able Conductor. With his pupil, Miss Giles (accompanist to the class) the Overture to *Euryanthe*, by Weber, was given in brilliant style, as a Pianoforte Duet. The class appears to be a very popular and flourishing one.

Mr. WALTER MACFARREN gave the first of a series of three Pianoforte recitals at the Hanover Square Rooms, on the 18th ult. The classical nature of the programmes of these annual performances is always guaranteed by the cultivated taste of the concert-giver, who, not only in his playing, but in his compositions, invariably shows that his studies have been directed in the right channel. Besides the performance of several well-selected works from the classical school (including Schumann's Trio in D minor, Op. 63, for Pianoforte, Violin, and Violoncello, and Professor Bennett's Trio in A, Op. 26, for Pianoforte, Violin, and Violoncello), Mr.

Macfarren produced an exceedingly interesting and well-written Sonata in E (M.S.) for Pianoforte and Violoncello, and a new "Valse de Concert," both of his own composition. This waltz is based on a graceful subject in A flat, with a short *lirada* in the relative minor, and, although brilliant, especially towards the close, is not to be attacked by those showy players who have nothing but "brilliance" at their fingers' ends. It was, as it deserved to be, most enthusiastically *encored*. A good word should likewise be said for a *Berceuse*, called "Golden Slumbers," also the composition of the concert-giver, which is simple as a *Berceuse* should be, but full of character. The syncopated Bass carried, with slight interruption, throughout, has a very excellent effect. The concert was extremely well attended.

THE concert given at Exeter Hall on the 20th ult. by the Masters Charles and Arthur Le-Jeune, was made the occasion of presenting them with a complete edition of the works of Bach. Without stopping to discuss whether it would not have been more discreet to send these books to their private residence, with the compliments and good wishes of the subscribers, we are bound to say that the performance was extremely interesting; and the attendance of many of our best organists will sufficiently prove that the extraordinary powers of these boys have already excited much attention. We have on a former occasion spoken of their organ playing, and can only reiterate our opinion that not only is it wonderful, considering the age of the performers, but that it would be considered masterly even in matured artists. The pianoforte performance, clever as it was, we think would have been better left out, especially in a large space like Exeter Hall, where their feeble tone could scarcely make itself heard beyond a few seats from the orchestra. The presentation of the books was made by Mr. E. J. Hopkins, organist of the Temple Church. The applause during the concert was loud and prolonged, and if the constant sound of this in the ears of father and sons, and the over puffery of their natural gifts do not turn the heads of the boys, and divert them from the true study of the art, we predict a brilliant future for the young Le-Jeunes.

THE programme of Mr. Walter Bache's annual morning concert on the 22nd ult., at the Hanover Square Rooms, showed a very decided leaning towards the "music of the future;" and credit therefore is due to the concert-giver, who in an appeal to his pupils and the public, dares to think for himself as to the kind of fare he shall provide for them. With the exception of Haydn's canonet "My mother bids me bind my hair," sung by Miss Ada Jackson, the compositions were entirely selected from the works of Wagner, Liszt, C. A. Franck, and Silas, the most important of which was the septuor from *Tannhäuser*, which created a marked impression with the audience, but is almost too dramatic to be detached from the opera. Mr. Bache's pianoforte playing was highly appreciated, and the concert, in spite of its exceptional character, was extremely successful. Mr. Francesco Berger was the accompanist.

THE Stock of Messrs. D'Almaine and Co., the sale of which whilst we write is still progressing, is so extensive, and the date of the publications cover so long a period, that the catalogue embraces almost a history of the rise and progress of music in this country, at least from the time when the general public began to take a real interest in the art. The prices paid for some of the works at this sale may perhaps surprise some of our readers, and may serve as a proof that good songs, even, once stamped with the public approval are not allowed to die out, in spite of the crushing effect of the "Royalty" system, whilst the sacred music of the established church writers is always certain to be in steady demand. We subjoin the names of some of the works, with the prices which they fetched:—Montgomery's song, "Aladdin's Lamp" (Brewer), £57. Rodwell's song, "Banks of the Blue Moselle" (Brewer), £15. Rodwell's ballad, "Beautiful blue violets" (Brewer), £42. Bishop's ballad, "The bloom is on the rye" (Hutchings and Romer), £282. S. Glover's song, "The bloom upon the cherry tree" (Brewer), £33. S. Glover's duet, "The Fairy Queen" (R. Cocks and Co.), £38. Parry's Scotch Melodies (B. Williams), £27 16s. Henry's Pianoforte Tutor (Metzler and Co.), £502 10s. Crouch's song, "Dermot Astore" (Hutchings and Romer), £168. Alexander Lee's song, "Down where the blue bells grow" (R. Cocks and Co.), £75. Rodwell's song, "Draw the sword, Scotland" (Brewer), £22 10s. Hatton's Songs (Brewer), £159 10s. Flood's "Heaven is my home" (R. Cocks and Co.), £65. Ditto, a duet (B. Williams), £52. Alexander Lee's song, "He wipes the tear from every eye" (Brewer), £348. Ditto, duet (B. Williams), £42. Mrs. Mackinlay's song, "Jesus wept" (Brewer), £15 12s. Crouch's song, "Kathleen Mavourneen" (Hutchings and Romer), £382. And Loder's Instruction for the Violin (Hutchings and Romer), £39 10s. Arnold's Cathedral Music was bought by Messrs. Novello, Ewer, and Co., for £91 11s., which firm also purchased nearly the whole of the sacred music in the catalogue.

SUNDAY SCHOLARS OFFERING ON BEHALF OF THE Homeless Boys of London and The Albert Orphan Asylum. Great preparations are in progress for a large gathering of Sunday School Children to sing in the Handel Orchestra of the Crystal Palace on some day in the month of August next. The children who will take part in the concert will be selected from all the principal Sunday Schools in the metropolis, and with their Teachers, will number about 6000 singers. The programme will be selected by a Committee of Gentlemen, on whose judgment every reliance can be placed, and only that kind of music will be sung which can be introduced with propriety on such an interesting occasion.

Kyrie Eleison.

June 1, 1867.
MENDELSSOHN.

TREBLE.
Lord, have mer - cy up - on us, and in - cline our

ALTO.
Lord, have mer - cy up - on us, and in - cline our

TENOR.
(Sve. lower.)
Lord, have mer - cy up - on us, and in - cline our

BASS.
Lord, have mer - cy up - on us, and in - cline our

Accomp.
p

After the 10th Commandment.

hearts to keep this law. Lord, have mer - cy up - on

hearts to keep this law. Lord, have mer - cy up - on

hearts to keep this law. Lord, have mer - cy up - on

hearts to keep this law. Lord, have mer - cy up - on

Slow.
pp
us, and write all these thy laws in our hearts, we be - seech thee.

pp
us, and write all these thy laws in our hearts, we be - seech thee.

pp *Slow.*
us, and write all these thy laws in our hearts, we be - seech thee.

pp *Slow.*
us, and write all these thy laws in our hearts, we be - seech thee.

For these and all thy mercies giben.

June 1. 1867.

GRACE FOR FOUR VOICES. COMPOSED BY J. LANCASTER.

[London: NOVELLO, EWER & CO., 87, Regent Street, 69, Dean Street, Soho, and 35, Poultry.]

TREBLE. *f* For these and all Thy mer - cies giv - en, we bless and *cres.*

ALTO. *f* For these and all Thy mer - cies giv - en, we bless and *cres.*

TENOR, (8ve. lower.) *f* For these and all Thy mer - cies giv - en, we bless and *cres.*

BASS. *f* For these and all Thy mer - cies giv - en, we bless and *cres.*

ACCOMP. *f* *cres.*

$\text{♩} = 104.$

dim. praise Thy Name, O Lord. *mf* with thanks -

dim. praise Thy Name, . . O Lord. *p* May we re - ceive them *mf* with thanks -

dim. praise Thy Name, O Lord. *p* May we re - ceive them *mf* with thanks -

dim. praise Thy Name, O Lord. *p* May we re - ceive them *mf* with thanks -

dim. *p* *mf*

p giv - ing, ev - er . . trust - ing in . . Thy word.

p giv - ing, ev - er trust - ing in Thy word.

p giv - ing, ev - er trust - ing in . . Thy word.

p giv - ing, ev - er . . trust - ing in Thy word.

p

(2)

TWO HYMNS, "BRIGHTLY GLEAMS OUR BANNER" (Processional) and "O PARADISE," set to Music by JOSEPH BARNEV.
Octavo, price 3d. London: Novello, Ewer and Co.

To Thee a - lone . . . be ho-nour, glo - ry; now, and hence -

To Thee a - lone be ho-nour, glo-ry; now, . . and hence -

To Thee a - lone . . be ho - - nour, glo - ry; now, and hence -

To Thee a - lone be ho-nour, glo - ry; now, and hence -

forth for ev - er - more. To Thee a - lone be ho - nour,

forth for ev - er - more. To Thee a - lone be ho - nour,

forth for ev - er - more. To Thee a - lone be ho - nour,

forth for ev - er - more. To Thee a - lone be ho - nour,

glo - ry; now, and hence - forth for ev - er - - more.

glo - ry; now, and hence - forth for ev - er - - more.

glo - ry; now, and hence - forth for ev - er - - more.

glo - ry; now, and hence - forth for ev - er - - more.

(3)

A SHORT MORNING, COMMUNION, AND EVENING SERVICE IN F, for Parish Choirs, by Dr. DYKES. Price 1s., octavo:
 or singly: Te Deum, 3d.; Benedictus, 2d.; Kyrie (Nos. 1 and 2), Gloria Tibi Domine, Sursum Corda, Sanctus, and Gloria in
 Excelsis, 4d.; Magnificat and Nunc dimittis, 3d. London: Novello, Ewer and Co.

Kyrie Eleison.

From the Mass in E flat.

C. M. VON WEBER.

TREBLE. *p* Lord, have mer - cy up - on us, and in - cline our hearts to

ALTO. *p* Lord, have mer - cy up - on us, and in - cline our hearts to

TENOR, (Sve. lower.) *p* Lord, have mer - cy up - on us, and in - cline our hearts to

BASS. *p* Lord, have mer - cy up - on us, and in - cline our hearts to

ACCOMP. *p*

After the 10th Commandment.

keep this law. Lord, have mer - cy up - on us, and write all these thy

keep this law. Lord, have mer - cy up - on us, and write all these thy

keep this law. Lord, have mer - cy up - on us, and write all these thy

keep this law. Lord, have mer - cy up - on us, and write all these thy

Ped.

dim. e - - rall.

laws in our hearts, we . . . be - seech thee, be - seech . . . thee.

dim. e - - rall.

laws in our hearts, we . . . be - seech thee, be - seech . . . thee.

dim. e - - rall.

laws in our hearts, we . . . be - seech thee, be - seech . . . thee.

dim. e - - rall.

laws in our hearts, we . . . be - seech thee, be - seech . . . thee.

dim. e - - rall.

(4)

MOZART'S LITANIA DI VENERABILE SACRAMENTUM, IN B FLAT. In Vocal Score, with Organ or Pianoforte Accompaniment, with the original Latin words, and an English adaptation by R. G. LORRAINE, Esq. Price, in paper cover, 1s. 6d.; or bound in whole scarlet cloth, 3s. London: Novello, Ewer and Co.

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WE understand that a Committee has been formed for the purpose of raising subscriptions to be devoted to the erection of a memorial to the late Mr. Alfred Mellon. What this memorial is to be is not stated; but funds are solicited, and Mr. Benedict has been appointed treasurer.

THE "Six Lectures on Harmony," delivered at the Royal Institution by Mr. G. A. Macfarren, and just published in one volume by Messrs. Longman, has come to hand too late for us to do any justice to the subject in our present number.

TO CORRESPONDENTS.

•• Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Copyright.—The best way would be for our correspondent to offer his services to Choral Societies by a written application.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

BEDFORD.—The Members of the Bedford Amateur Musical Society gave their first Concert of the Season, on the 30th April. The first part was devoted to Mendelssohn's *Lauda Sion*, and the second part to a miscellaneous selection. The singers numbered about 100, and the band 18, all of whom proved themselves thoroughly efficient in the arduous duties allotted to them; which considering that the Society was only formed at the commencement of the present year, is certainly creditable in the highest degree. Mr. Diemer (who has bestowed the utmost attention upon the training of the choir) conducted. Miss Barker presided at the pianoforte, and Mr. Rose at the harmonium.

BEDALE.—Mr. Speight, Organist of the Parish Church, gave his annual concert at the New Assembly Rooms, Bedale, on Wednesday the 24th April, under distinguished patronage. The principal vocalists were Miss Wheeler, soprano, Miss Nalton, contralto, Mr. Pickles, tenor, and Mr. W. C. Bell, basso; with an efficient chorus, selected from the members of the Bradford Festival Choral Society. Mr. Speight and Mr. Moorhouse, of Bradford, accompanied, and Mr. Wilcock, honorary secretary of the Bradford Festival Choral Society, was musical director. There was a large and fashionable audience, and the concert was eminently successful. An evening concert was given at Leyburn by Mr. Speight, and the same vocalists, on Thursday the 25th, but owing to some local causes, the attendance was not so numerous as could have been desired.

BLANDFORD, Dorset.—The inaugural Concerts of the newly formed Blandford Sacred Harmonic Society, took place in that town on Tuesday April 30. The principal vocalists were Miss Banks, and Messrs. Westmoreland, Kenningham, and Stanley from Salisbury Cathedral, and the choruses were sung by members of the society. The orchestra was composed of performers from the Italian opera, and from Southampton, Winchester and Portsmouth, with Mrs. Edwards at the harmonium. The work chosen was Haydn's *Creation*, the performance of which was in every respect highly creditable to all concerned. Mr. Spinney conducted.

BRADFORD.—On Monday evening, the 6th ult., the Bradford Festival Choral Society gave its First Concert of the season in St. George's Hall. The first part was entirely devoted to Romberg's *Lay of the Bell*; the solos being well sustained by Miss Wheeler, Mr. Pickles, Mr. Rushworth, and Mr. W. C. Bell, the latter gentleman, who was in excellent voice, giving the part of the master bell-founder in good style.

BRISTOL.—Mr. Leigh Wilson's Concert, in the Victoria Rooms on the 30th April, was numerously and fashionably attended. The singing of Mr. Leigh Wilson appears to have been received with the most marked demonstrations of approval by the audience; and Mademoiselle Enquist, who was a stranger to the Bristol and Clifton public, also achieved a remarkable success. The other vocalists were Miss Julia Elton, and Mr. Lewis Thomas; and the instrumentalists were Miss M. Schiller (pianoforte) Mdlle. Bertha Brousil (violin) and Mr. Reynolds (cornet). Mr. E. M. Lott accompanied the vocal music on the pianoforte.

BURSLEM.—The Potteries Tonic Sol-Fa Prize Chorus, conducted by Mr. Powell, held their Eighth Annual Celebration of the return of Spring, on the 2nd ult. The orchestra was decorated with wild flowers and flowering plants, and the Town Hall was filled with a highly respectable and appreciative audience. In the first part Dr. Spark, organist of the Town Hall, &c., Leeds, played a selection of pieces on the organ, and accompanied the choir in Handel's "Nightingale," and "Hailstone" choruses. The second part consisted of Dr. Spark's "Ode to Labour," excellently sung by the Prize Choristers and accompanied by the composer himself.

BURWASH, SUSSEX.—The Annual May-Day Concerts were held in the School-rooms, under the direction of the Rev. J. C. Egerton (the Rector) who was assisted by several talented local amateur friends, and Miss Annie Barton, Miss Fanny Barton, and Mr. F. A. Bridge, from London. The Concerts, as usual, passed off with great success, the rooms, both in the morning and evening, being crowded.

BYTHORN, HUNTINGDONSHIRE.—On Thursday evening, April 25th, a performance of Handel's *Messiah* was given in the School-room, by the members of the Raunds Harmonic Society, to a very crowded and respectable audience. The songs and choruses were well sustained, and the applause each piece met with fully proved the satisfaction of the audience. The principal vocalists were Miss Pettitt, Miss Bell, Messrs. T. Nobles, J. K. Smith, W. Nobles, W. Hall, G. Warner, W. Skinner, J. Pentelow, T. Bell; instrumentalists: Messrs. W. Nobles, T. Lovell, J. Lovell, W. Fisher, J. R. Colson, and W. Pettitt. Mr. O. Smith, presided at the harmonium.

CAMBRIDGE.—A Miscellaneous Concert was given by the Pitt Press Reading and Musical Union on the 1st ult., in the Guildhall. The Society consists of the employees of the Pitt Press, and this being their first public performance, they were kindly assisted by the Cambridge Rifle Corps Band, and a few friends. Several songs, glees, and recitations were given during the evening; and a prologue, written for the occasion, by Mr. Reynolds, was spoken by Mr. Haynes. Between the parts Tennyson's "May Queen" was read by the Rev. W. M. Campion, B.D., Fellow and Tutor of Queen's College. The proceedings appeared to give much pleasure to a crowded audience.

CANTERBURY.—The Harmonic Union, by an excellent performance of *Elijah* on the 9th ult., has proved that, even if the Society cease to exist from want of patronage, it has every claim to the support of those lovers of good music who, in a city like Canterbury, ought to be able to muster in sufficient numbers to uphold the true interests of art. The Oratorio was in every respect well given, not only by the principal vocalists—Miss Robertine Henderson, Miss Palmer, Mr. Wilbye Cooper, and Mr. Rhodes—but by the orchestra and chorus, which, under the able conductorship of Mr. Longhurst, performed their arduous duties in a highly satisfactory manner. We are sorry to say that the attendance was by no means numerous, scarcely five hundred persons being present in a room which was prepared to accommodate between seven and eight hundred.

CARLOW.—An Evening Concert was given by the Harmonic Society of this town on the 16th ult., under most distinguished patronage. The members who took part in the performance consisted of the *élite* of town and country, under the directorship of R. K. Atkinson, Esq., the talented organist; and a chorus of more than sixty voices sang in good style selections from the Operas *Preciosa*, *Trocatore*, &c. The concert was highly appreciated by a crowded audience.

CHATHAM.—The Lecture Hall has been occupied during the past month by several concert parties, which have been generally successful. The following are the names of the artists, whose services were retained for the respective programmes, viz., Miss Grace Armytage and Madame Somerville, "Mackney," and Mr. H. C. Sanders, in the vocal department, and Madlle. Bertha Brousil, first violin, Madlle. Cecile Brousil, second violin and piano, Madame Antonette Grant Brousil, piano, Monsieur Alois Brousil, first violin and tenor, and Mr. Henry Nicholson, flute. Of these, the violin solos of Madlle. Bertha Brousil were the most successful.

CHICHESTER.—On Tuesday, the 7th ult., a Morning Concert of Chamber Music was given in the Assembly Rooms, by Mr. Thorne, organist of the Cathedral; when he was assisted by Messrs. Ries, Paque, Goodban, and Miss Julia Elton. The chief points of interest in the programme were the grand Trio in D minor, by Mendelssohn, and Beethoven's Sonata in G, for the Pianoforte and Violin (Op. 30) which was well performed by MM. Thorne and Ries. M. Paque also played Boccherini's Sonata for the violoncello, and several songs were given with much effect. The room was only half filled, but the audience evidently appreciated the music performed.

CIRENCESTER.—On Thursday, the 16th ult., the Cirencester Choral Society gave a performance of Haydn's *Creation* at the Corn Hall. The principal vocalists were Miss C. Westbrook, soprano, Mr. Green, tenor, Messrs. Brandon and Ruperti, bass. The band was selected from Bristol, Gloucester, Cheltenham, and Stroud; Messrs. Chew and Woodward being leaders. Mr. E. Brind conducted. Several amateurs belonging to the Society took leading parts in a very satisfactory way. The choruses throughout were rendered with admirable precision, and Mr. Brind deserves every

credit for the pains he has taken in bringing the members of the Cirencester Choral Society to such a high state of perfection.

COLNBROOK.—Mr. B. Manders, organist of St. Thomas', gave a vocal and instrumental concert at the Public Rooms, on Thursday, the 2nd ult. He was assisted by the following vocalists: Miss E. Lazarus, R.A.M., Miss Hudson, Miss Lazarus, and gentlemen of Trinity Church Choir, Windsor. Also by the orchestral band of the Philharmonic Society, Uxbridge. The concert was conducted by Mr. J. F. Bridge, organist of Trinity Church, Windsor, Miss E. Lazarus and Mr. B. Manders presided at the pianoforte, and Mr. J. F. Bridge at the harmonium. This concert was a decided success; and great credit is due to Mr. Bridge for the manner in which he conducted the performance.

CORK.—The Antient Concert Society of this City gave its first concert since its recent revival, on Thursday evening, the 9th ult., under the conductorship of Mr. John M'Carthy, on which occasion was performed the *Creation*. The proceeds were in aid of the funds of the North Infirmary. The performers numbered 160. The Society was assisted by Miss Anna Hiles, of London, soprano, Mr. Baker, of the Cathedral here, and Mr. O'Donoghue, organist of Cloyne Cathedral, tenors, and Messrs. Sullivan and O'Mahony of this city, basses. Miss Hiles acquitted herself in a very finished manner, and made a good impression. Mr. O'Donoghue sang with good taste and care, and Messrs. Sullivan and O'Mahony also contributed much to the success of the performance. The choruses, with a few exceptions, were rendered with considerable precision, and the orchestra was very efficient, under the able leadership of Mr. Coghlan. Mr. J. T. Sullivan presided at the organ, and played with excellent effect. The concert was highly successful, and reflected the utmost credit upon the abilities of Mr. M'Carthy.

DONCASTER.—A Concert of vocal and instrumental music was given by Mr. Eyre, choirmaster of the Parish Church, on Easter Tuesday. The performers were the Scott Family, Mr. G. Prior, and Mr. Eyre. A large and fashionable audience attended, including the principal nobility and gentry of the neighbourhood. Both vocal and instrumental portions of the programme were given with taste and precision, and the efforts of the performers were rewarded with repeated encores.

DOUGLAS, ISLE OF MAN.—The Douglas Choral Society having been re-organized, has given four concerts during the past winter season, the last of which took place in the Victoria Hall, on Tuesday the 9th ult., under the direction of the society's conductor, Mr. J. F. Cottler. The band and chorus numbered ninety performers. The society is yet in its infancy, and much therefore remains to be done, but considering the shortness of the time for practice, the performances, consisting chiefly of miscellaneous selections, both sacred and secular, have been really very creditable, and the members of the society hope to resume their performances with renewed spirit next winter.

DOVER.—The Musical Union under the very able direction of Mr. Payn, gave a concert on the 1st ult., in which the powers of the choir were most satisfactorily tested. The programme was well selected, and contained amongst other choral music, Mendelssohn's "Lark," Müller's "Spring's delights," Bishop's Trump chorus, and the well-known music to *Macbeth*, strangely enough wedded to new words, and called the "Festival of Spring." How Mr. Payn can reconcile this strange proceeding to his musical conscience we are at a loss to conceive; but in the account of the concert which has been forwarded to us, it appears to have been well received by the audience, and success, like charity, we presume, covers a multitude of sins. Miss Armitage, Messrs. Payn and Gough were the principal solo vocalists, and Mr. Jarrett accompanied with much taste and feeling.

DUBLIN.—The members of St George's Choral Union, at the invitation of the Great Southern and Western Railway Company, gave a concert lately in the reading room in connection with the works at Inchicore, for the benefit of the Institution. The programme consisted of selections from the works of Weber, Wallace, Bishop, Stevenson, Rossini, &c., all of which were very creditably rendered. The band connected with the company's works played an effective selection of Irish airs, &c. The entertainment proved a decided success. Mr. J. A. Phillips conducted with his usual ability.

DUMFRIES.—The Dumfries and Maxwelltown Juvenile Musical Association gave a Choral entertainment in the Mechanics' Hall, on the evening of Saturday, the 18th ult. It was most disheartening to the Directors and the Members to see so small an attendance, and it is to be hoped that brighter days may be in store for the Association next season. The Chorus numbered about 90 voices, and was accompanied by an effective band of wind and stringed instruments, led by Herr Ludwig, Bandmaster of the Scottish Borders. Mr. J. G. Gooden was conductor, and Mr. Hirst presided at the harmonium and piano. The first part of the programme contained selections from the *Messiah* and *Judas Maccabæus*, all of which were well rendered. It was marvellous that the "Hallelujah Chorus" from the *Messiah* should have been so steadily taken up by an association, the great majority of the members of which are mere juveniles. The second part of the programme contained a miscellaneous selection. Such a concert has been rarely given in Dumfries, and it is a pity that the Directors should be losers by it, as we are sorry to say that the proceeds of the entertainment will not nearly meet the expense.

DUNDEE.—An Organ recital was given in the Kinnaird Hall, on the 1st ult., by H. S. Oakley, Esq., Professor of Music in the University of Edinburgh, when a programme of the highest class was provided. The Hall was filled by a numerous and highly appreciative audience, who fully endorsed the eulogiums recently passed by the Edinburgh press upon the Professor's inaugural performances there. Between the parts the Dundee Amateur Choral Union sang several choruses, &c., from *Judas Maccabæus*, Mr. S. C. Hirst fulfilling the post of organist, and Mr. H. Nagel that of conductor.—A *CONVERSATION*, in connection with the fifty-fifth anniversary of the Congregational Union of Scotland, took place in the Kinnaird Hall on the 2nd ult. A very good selection of music was excellently performed by Mr. W. N. Ward on the organ; and the anthems were sung by the choir of Ward Chapel, assisted by friends from the other churches.

DURHAM.—The Members of the Glee and Madrigal Union, consisting of the principal singers in the Cathedral choir, gave a concert in the Town Hall, on the 14th ult. They were assisted by Miss Anna Hiles, Messrs. Price and David Lambert, who acquitted themselves exceedingly well in the solo music allotted to them, Miss Hiles, especially, giving the *Cavatina*, "When the Cuckoo comes again," and the song, "Where the bee sucks," with good feeling and execution. The duties of pianist were ably sustained by Mr. G. H. F. Orwin.

ECCLES, MANCHESTER.—The Fifth Annual Festival of the Eccles Church Choral Union took place in the Parish Church, on Saturday, the 18th ult., and was in every respect highly successful. As a proof of the advantage of these associations, it may be mentioned that, although the music undertaken on this occasion was of a far more difficult nature than that of last year, it was sung throughout with less indecision and much greater refinement. The "Magnificat" and "Nunc dimittis" were by Dr. Clarke Whitfield; and the Anthem was Dr. Elvey's "I was glad." The whole of the musical responsibility rested upon Mr. Meadowcroft (the choirmaster of the association) who, with the choir, may be congratulated upon the successful issue of their labours. The sermon, a most eloquent and impressive one, was preached by the Rev. J. Barclay, Vicar of Runcorn.

EDINBURGH.—On the 23rd April a concert of sacred music, in aid of the funds of the St. Vincent de Paul Orphanage, in Edinburgh, which has recently been extending its operations, was given in St. Mary's Roman Catholic Chapel, Broughton-street. The artists were Mr. J. G. Inkersall, Miss Harriet Lindley, Mr. W. Rutherford, Mr. J. P. McHardy, Mr. J. Caven; and the chorus was formed by the choirs of St. Mary's and other chapels in the town. Mr. Bridgman presided at the organ. The first part of the programme was devoted to the performance of Haydn's *Mass*, No. 16, and the second part consisted of miscellaneous selections from Handel, Mozart, and other composers. Of these the most striking were the solo and chorus, "Laudate," Zingarelli, Mr. Inkersall taking the solo, Hummel's "Alma Virgo," by Miss Lindley and chorus, and Gounod's "Nazareth," by Mr. Rutherford. There was a pretty good attendance, including a number of the Roman Catholic clergy of the city.

ENFIELD HIGHWAY.—On the 29th April, a Concert was given in connection with the Literary and Scientific Institution as above, under the direction of Mr. F. A. Bridge, Vocalists, Miss Annie Laroche, Miss M. Perfect Harding, Mr. G. Colquhoun, Mr. J. Brown, Mr. Henry Thomas, and Mr. F. A. Bridge. Pianist, Miss E. Stirling.

EVESHAM.—On Wednesday the 1st ult. (SS. Philip and James's day), the fourth annual Festival of the associated choirs of the archdeaconry of Worcester, was celebrated in the church of St. Lawrence. The preces, responses, and litany were sung to the music of Tallis. The chants were selected from the Anglican and Worcester Chant-books; the anthem was one specially written for the occasion by Dr. Stainer, "Sing a song of praise." The introit was the hymn by Jesu, the very thought of thee, sung to a tune composed by Dr. Stainer, from the "Supplemental Hymn and Tune Book." The hymn before sermon in the morning was "Rejoice, the Lord is King," sung to Gossal, from Chambers' Parish Tune Book. The Kyrie was from Dr. Monk's Unison Service in A. In the afternoon the hymns were "Jesus lives! no longer now," sung to Dr. Gauntlett's tune in "Hymns Ancient and Modern," and "All glory, laud, and honour," to the well-known tune of Teschner. The anthem was the same as that sung at morning service. Morning prayer was sung by the Rev. Wm. Rayson, minor canon of Worcester Cathedral, hon. secretary of the association; the litany by the Rev. R. Brown, curate of Evesham; and the communion service by the Rev. Matthew Wood, vicar of Evesham. Evening prayer was sung by the Rev. R. Brown. The performance was, upon the whole, highly successful. In the afternoon, the anthem was conducted from the chancel by the Rev. R. Brown. The best performance of the day was the singing of Dr. Stainer's beautiful tune "Sudley," in which, though new to them, the whole congregation joined *con amore*. A sudden domestic affliction preventing Dr. Stainer from presiding at the organ, his place was most kindly taken by Dr. S. S. Wesley, of Gloucester Cathedral, whose masterly execution and consummate taste, it is needless to say, was a rich treat to all who could appreciate them.

GLOUCESTER.—A Concert in aid of the furnishing fund of the building lately erected (chiefly through the exertions of Dr. Gambier Parry, of Ilgham) for a children's Hospital, lately took place at the Shire Hall. The chorus, which was strong and

effective, was chiefly composed of the members of Dr. Wesley's class and of the choral society. Mr. H. C. Deacon was the pianist, Mr. E. Brind played the harmonium, Mr. Woodward was the leader of the band, and Mr. Hubert Parry the conductor. A feature of the concert was a new cantata, composed by Mr. Hubert Parry, Mus. B. (son of Dr. Gambier Parry) which was highly successful. The profits of the concert were about £100.

GOLCAR.—On Tuesday evening, the 23rd April, the members of the Golcar Choral Society gave their last concert for the season, in the National School-room, Golcar Hill. The vocalists were Miss Whitham, Messrs. Schofield, Duxbury, and Hinchcliffe. Mr. J. Hirst acted as leader, and Mr. H. Pearson conducted; Mr. J. E. Pearson presiding at the pianoforte. The chorus contained upwards of 50 performers. The first part consisted of selections from the *Creation*, several of the pieces being admirably performed, especially the solo and chorus "The marvellous works," "With verdure clad," "Now heaven in fullest glory," and the concluding chorus, "Achieved is the glorious work." The second part comprised a miscellaneous selection. The concert concluded with the National Anthem.

GRANTHAM.—On Thursday, the 25th April, two Amateur Concerts (morning and evening) of vocal and instrumental music, were given in this town, in aid of the Church Restoration Fund, under the honorary direction of Dr. Dixon, the organist of the church. Lady John Manners, Mrs. Broke Turner, Miss Talford, Colonel Stuart Wortley, the Rev. Clement Smith, with many other ladies and gentlemen of the town and neighbourhood took part, assisted by some of Dr. Dixon's pupils, giving the greatest satisfaction to the large and fashionable audiences that attended the performances. After all expenses were paid, the handsome sum of £100 was realized.

GREENWICH.—Mr. Walter Miller, Mus. Bac., Oxon, gave a Morning Concert on Saturday, the 27th April, entirely of Classical Music. He was assisted in the instrumental department by Messrs. Ries, Kitchler, Broadlet, and Daubert, and Miss Baillie and Miss Fosbrooke were the vocalists. Mr. Miller, who is a promising pianist, played the portion of the programme entrusted to him in a most intelligent manner, and his performances appeared to give great satisfaction.

HALIFAX.—The Haley Hill Choral Society gave a very successful performance on Friday evening, the 10th ult. The first part consisted of Handel's *Dettingen Te Deum*, the choruses in which were very well given; and favourable mention must be made of Mr. Hoyle, who made his *début* as a bass singer. The second part was Sterndale Bennett's "May Queen," which on the whole was well sung, the band playing more quietly in the accompaniments than usual. The principal vocalists were Miss Amy Empall, Mrs. Empall, Mr. Riley, and Mr. Briggs, who sustained their parts in a highly creditable manner. The choruses were executed with commendable precision; and the concert was received with much applause. Mr. Whitaker conducted.

HEREFORD.—The Easter special meeting of the Hereford Choral Society, was held at the College Hall on the 25th April. The great feature of the evening was the performance of Cherubini's Requiem Mass, in C minor, which was given for the first time in Hereford. Nothing but really hard work could have secured so perfect an interpretation of this great composition as was given on this occasion, and we congratulate both Mr. Townshend Smith and the members of the choir on the successful result of what were certain must have been mutually a labour of love. Every movement went well, but we must particularly instance the "Dies Ira," which although enormously difficult for both orchestra and vocalists, was sung and played to perfection. The second part of the concert, selected from the sacred works of Handel, Spohr, and Mendelssohn, was equally entitled to commendation; and too much praise cannot be awarded to Mr. Townshend Smith, whose classical taste and untiring zeal in the cause of good music, not only ensure an excellent programme, but a thoroughly satisfactory rendering of every work performed.

HULL.—A Society has been formed here, under the title of the Drypool Choral Society, for the practice and performance of Part-music. Mr. William Doughty, of that town, has undertaken the conductorship. The first meeting was held on the 2nd of April, when there was an exceedingly good attendance.

HYTHE, KENT.—The members of the choir of the parish church have presented their organist and choirmaster, Mr. Philip Klitz, with a handsome clock. The presentation was made at the conclusion of the evening practice, on the 17th ult., by the Rev. B. C. Sangar, the incumbent, who spoke in high terms of the services of Mr. Klitz, and of the rapid improvement of the choir under his direction.

ISLINGTON.—The Canonbury Vocal Union concluded its present season on Thursday, the 9th ult., with a public rehearsal. The first part of the programme consisted exclusively of sacred music, and the second part of an excellent selection of Madrigals and Part-Songs. The conductor was Mr. E. Prout, B.A.

KNUTSFORD.—A Concert under the auspices of the Knutsford Choral Society, was given in the new Assembly-room of the George Hotel, on the 7th ult., which was extremely well attended. The first part of the programme contained Mozart's motett "O God, when thou appearest," Mendelssohn's psalm, "Hear my prayer," and Bierey's Cantata, "Faith and Adoration," all of which

were rendered with a precision and musicianlike feeling highly creditable to the members of the Society, and to their conductor, Mr. Henry Hiles. The second part consisted of a miscellaneous selection. Two of the part-songs, "Twilight dews," and "A Finland love song," the composition of Mr. Hiles, were enthusiastically encored. The concert was a decided success.

LAVENHAM, SUFFOLK.—The Annual Festival of Parochial Choirs in connection with the "Church Music Society for the Archdeaconry of Sudbury," (West Suffolk) was held at Lavenham Church, on Thursday, the 23rd ult. Twenty-five choirs attended, making a total of 560 voices. A new organ, by Messrs. Conacher and Co., of Huddersfield, was also opened at the same time, which gave additional interest to the proceedings. The Services were accompanied throughout by the Choirmaster, Mr. Thomas Smith, of Bury St. Edmund's. The anthem was Farrent's "Lord for thy tender mercies' sake," the first anthem introduced at these Festivals, and it was gratifying to find that the leads were all taken up effectively and promptly. The processional hymn "Children of the Heavenly King," was sung by the surpliced choir in procession from the vestry, but was not so successful as might have been wished. A noticeable feature in the afternoon service was a hymn sung to a double chant, the rhythm of the tune being made to give way entirely to the common sense reading of the words. The Rev. W. Borrow, Vicar of Heigham (inspector to the Society) conducted with his usual ability.

LEEK.—The Fourth Concert of the Amateur Musical Society, on the 30th April, was exceedingly well attended. Mr. Coulson, of Derby, sang Klicken's "Twilight is dark'ning," and two other favorite tenor songs very tastefully, and the members of the Society gave a selection of songs, duets, part-songs, and pianoforte pieces, and the "Macbeth Music," closing with Leslie's "National Anthem." The concert was generally considered a decided improvement upon its predecessors. Miss Andrew was accompanist, and Mr. Powell conductor.

LEICESTER.—The Amateur Harmonic Society gave its annual concert, by invitation to their friends, on Thursday evening, the 9th ult. The first part of the programme consisted of Mozart's *Are Verum*, Gounod's *St. Cecilia Mass*, and Mendelssohn's *Are Maria*, all of which were effectively and accurately rendered. The second part included Mendelssohn's *Walpurgis night*, and also contained some well selected choral pieces. Mr. G. A. Löhr was the conductor.

LEOMINSTER.—The fine organ in the Priory Church, after having been removed from the east gallery, and undergone extensive repairs and additions by Mr. J. W. Warman (of Faringdon, Berks), was reopened on Easter-day, by the recently-appointed organist, Mr. Martin Bradley, M.C.O. The musical performances of the day were of the most satisfactory character, and the effect of the instrument in its new situation is very telling. The full organ of this instrument, as restored, is a complete demonstration of the superiority of the old G range compared with the modern organ curtailed at C without the disposing of an adequate pedale.

LIVERPOOL.—The Sixth Concert for the year of the Philharmonic Society was given on the 7th ult., the principal performers being Madame Maria Vilda, Signor Fancelli, and Madlle. Anna Mehlig, solo pianoforte. The most important instrumental works on this occasion were Spohr's Sinfonia, No. 1, in E flat, Mendelssohn's Overture, "The Isles of Fingal," and Hummel's Pianoforte Concerto in B minor, which was admirably performed by Madlle. Anna Mehlig. Madame Maria Vilda gave with great refinement and expression, "Casta Diva," and the great scena from *Der Freischütz*, and also took part in the duet from *Lucresia Borgia*, with Signor Fancelli, "Che veggio?" which was well sung by both artists.

MANCHESTER.—Mr. Yarwood recently gave a Concert at the Free Trade Hall, which was extremely successful. The programme consisted principally of vocal music, songs, and glees, which were well rendered by Miss Lydia Vernon, Miss Chadwick, and Mr. Ramsbottom, assisted by an efficient glee party. The concerted pieces deserving especial commendation were Henry Smart's charming trio "Queen of the night" (Miss Vernon, Miss Chadwick, and Mr. Ramsbottom); "The Lass of Richmond Hill," arranged as a part-song for male voices, by Mr. Yarwood, which was encored, and Bishop's elegant serenade "Sleep, gentle lady," this being particularly well given. Mr. George Julian Yarwood played a pianoforte solo; but the Oldham handbell ringers elicited the greatest amount of enthusiasm, being rapturously encored in both their performances. Mr. J. M. Ashworth efficiently sustained the post of accompanist, and Mr. Yarwood conducted.

NEWPORT PAGNELL.—On the 1st ult., the Members of the Amateur Musical Society, under the very able conductorship of Mr. R. W. Pringle, gave a Concert which afforded the most unqualified satisfaction to the audience. The band, led by Mr. Gunniss, played with the utmost precision and effect throughout the evening, especially in a selection from the *Messiah*, *Creation*, &c., which was arranged for the occasion by Mr. Gunniss. The chorus reflected the utmost credit upon the exertions of Mr. Pringle, who is to be much commended for his efforts to advance the cause of good music in this town. Mr. Pringle's powers as a composer were also successfully tested, a quartet and song of his being amongst the attractive items of the programme.

PENZANCE.—The members of the Penzance Choral Society gave a very fine performance of the *Messiah*, in the Corn

Exchange, on Tuesday evening, April 23rd, to a large and fashionable audience. The band was led by Mr. W. C. Hemmings. Conductor, Mr. J. H. Nunn, A.R.A.

PENSNETT.—On the evening of Tuesday, the 7th ult., a concert was given in the new schoolroom, under distinguished patronage. The band and chorus, numbering about 100 performers, gave their services gratuitously and consisted of the Pensnett and neighbouring choral unions. Mr. G. E. Perry (organist, Pensnett Church) presided at the piano and harmonium; Mr. S. Smith led the band; and Mr. H. J. Blunden (organist, parish church, Dudley), was the conductor. The first part was miscellaneous, and the second part was devoted to Professor Bennett's "May Queen," the performance of which was highly successful. We believe that a good sum will be realised by this concert for the church choir fund.

PERTH.—Dr. Hempel, who had been resident here for the last ten years, died on the 25th April last; and so highly was he esteemed and respected, that the members of the Perth Choral Union, and the Euterpean Society, both of which had been conducted by him, agreed to give a concert, not only as a mark of appreciation of his musical abilities, but with a desire partially to alleviate the position in which Mrs. Hempel and family are placed by this sudden bereavement. A very excellent programme was provided, in which Signor and Madame Garcia, Herr Arnold, and several amateurs took part; and we have every hope that the entertainment will prove of substantial benefit. Dr. Hempel was well known as an earnest student of music; and besides producing several psalm and hymn tunes, he was the composer of an oratorio called "The Seventh Seal," which was performed in Perth some years ago with much success.

REIGATE.—The Annual Concert of the Reigate Choral Society, under the patronage of the Countess Somers, was given on Tuesday evening, the 7th ult., on which occasion, Mendelssohn's "Hymn of Praise" (*Lobpreisung*) was performed, under the direction of the able conductor of the Society, Mr. Thurnam. Miss Edith Wynne and Mr. W. H. Cummings were the principal vocalists, and the orchestra was led by Mr. H. Blagrove. The whole performance was one of the most effective and successful ever given by the Society, and reflected the highest credit upon all concerned. The band and chorus were complete, and thoroughly efficient. The Hall was most numerous and attended.

SANDOWN, ISLE OF WIGHT.—The Choral Society gave its second open rehearsal on the 2nd ult. The programme was varied and judiciously selected, and included several glees and choruses, which were exceedingly well given. The trio, "Hark, 'tis the Indian drum," the duet, "The Syren and Friar," and a song "Chloe," by Bache, were encored. Mr. F. G. Baker, organist of the parish church, conducted.

STROUD.—The Stroud Choral Society gave a performance of the Handel Festival Selection of 1862, as the closing concert of the season, on the 14th ult. The principal vocalists were Miss Banks, soprano, Madame Patey-Whytlock, contralto, Mr. J. Kerr Gedge, tenor, and Mr. Brandon, bass. The band was not large, but well selected, and was led by Mr. J. Chew. It was assisted by an organ, specially erected for the occasion, by Mr. J. Deane, at which Mr. J. Frye presided. The chorus numbered upwards of 120, and had been well trained by Mr. E. Brind, of Highnam, who conducted on this occasion, in the absence, through indisposition, of Mr. Mann, the instructor of the class. The whole of the programme was performed with almost uniform success. The "Dead March," and the overture to "Samson," were splendidly played by the band; the principal singers were in good voice, and the choruses were remarkably well given. The attendance was large and fashionable, and the concert was in every respect highly satisfactory.

SHEERNESS.—A Concert was given here on the 13th ult., by Mr. E. T. Barling, organist of the church of Holy Trinity. The artists engaged were Madlle. Ida Gillies, Mr. Arnes, basso, and Mr. Newcome, tenor, of Rochester Cathedral, with Mr. W. Hillman, member of the Trinity Church choir. The chorus was supported by about 50 members of the Sheerness Sacred Harmonic Society, with the valuable assistance of members from the Royal Artillery band, and of H.M.S. "Formidable." The programme consisted of selections from Handel's *Messiah*, Haydn's *Creation*, and Rossini's *Stabat Mater*. The choruses generally were well sung, and the orchestra was also extremely efficient. Mr. Barling must be congratulated upon the successful issue of his concert, as also upon the manner in which he has trained his choir. The concert was conducted by Mr. Barling.

SOUTHSEA.—A Concert was given by Mr. Godwin Fowles, organist of the parish church, Portsmouth, on the 2nd ult., chiefly for the purpose of introducing Mr. Sims Reeves. We need scarcely say that the popular tenor received quite an ovation from the audience, who called upon him most unmercifully to repeat almost everything that he sang. Several vocalists were also engaged, and Mr. Fowles's performance of some pianoforte pieces were heartily and deservedly applauded.

SAINT IVES.—On the 2nd ult., the last Concert of the Harmonic Society for the present season took place at the Corn Exchange, under the conductorship of Mr. Holloway. The choruses were exclusively selected from the works of Handel, and on the whole, were well given. In the account furnished us, we are told that the overture to "The Caliph of Bagdad," was much superior to that to "Samson," but whether this criticism applies to the compositions or to the execution of them, we are at a loss to determine.

There were several trios, duets, and solos during the evening, and a pianoforte performance by Mrs. Holloway appears to have been received with the utmost favour.

TUNBRIDGE WELLS.—The new organ recently erected in this church by Messrs. Walker, of London, at the sole cost of the Earl of Abergavenny, was formally opened on the 26th April. The services were choral throughout, the prayers being intoned by the Rev. — Fitzgerald, of Camden town. The choir, assisted by several members of the choir of Canterbury Cathedral, sang with great effect under the direction of Mr. Barnes. The regular organist, Mr. Philip Klitz presided at the organ, and fully and successfully tested its superior capabilities in a selection from the works of the great masters.

WARRINGTON.—The concert given by the Warrington Musical Society on the 2nd ult., was in every respect a very excellent one. In the first part, Mendelssohn's psalm, "As the hart pants," was sung in a style which could only have been acquired by constant and unremitting practice, and Mendelssohn's part-song, "Morning Prayer," was also given with the utmost delicacy and refinement. The programme was well selected, and in the second part we must mention Mr. Hiles's graceful part song, "To the morning wind," which was warmly encored. The solo vocalists were Miss Anna Hiles and Mr. Frank Elmore, both of whom acquitted themselves to the utmost satisfaction of the audience; and to the other attractions of the concert, we must add the very able organ solos of Mr. Walker, whose accompaniments to the vocal music were also in the highest degree satisfactory.

WIMBORNE MINSTER.—The Festival of Parish Choirs of the Wimborne district of the Salisbury Diocesan Choral Association, took place on Wednesday the 22nd ult., and was highly successful; 230 singers were present, and the execution of the music was remarkable for smoothness and purity of intonation throughout the service. Mr. Whitehead Smith ably presided at the organ, and in the afternoon gave a grand performance on the new organ lately rebuilt by Mr. Walker, of London, for the Minster.

WHITBY.—On Friday, the 10th ult., Mr. Dawson gave the first of a series of concerts in St. Hilda's Hall, to a highly respectable audience, the room being well and comfortably filled. Mr. Dawson's arrangements had been highly satisfactory, and the result was a powerful array of popular and accomplished artists. Mr. Inkersall, who is well known as a most spirited and effective tenor, was in excellent voice, and acquitted himself admirably in every part. Miss Blakely, a promising young vocalist, who made her first appearance in this town, sang sweetly and gracefully "On the cold shores," and "Cherry ripe," and the applause with which these, her maiden achievements, in Whitby, were welcomed, will probably lead to a repetition of her visit.

ORGAN APPOINTMENTS.—Mr. James Henry Pearson to Holy Trinity Church, Holmfirth.—Mr. G. E. Perry, to St. Mark's Church, Pensnett.—Mr. Henry James Elder to the Unitarian Church, Essex Street, Strand.—Mr. Charles J. Frost to the Parish Church of Westbury-on-Trym.—Mr. W. J. Cambridge to St. Paul's, Portland Square, Bristol.—Mr. T. L. Dermer to St. Stephen-the-Martyr's, Liverpool.—Mr. James Young to the Parish Church, Wilmslow, near Manchester.—Mr. S. B. Smith to the Parish Church, Great Grimsby, Lincolnshire.—Mr. Joseph Hewitt to St. John the Baptist, Bathwick.—Mr. Edward C. Colquhoun, to St. James' Church, Plumstead.—Mr. H. Columbine to the Parish Church, Warsop, Notts.

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58.	Adagio and Grand Fugue in C major (5th Sonata for Violin)	...	Bach
59.	Overture to the Opera of "Porus"	...	Handel
	Allegretto from the Seventh Symphony	...	Beethoven
60.	Allegro Maestoso from the Serenade in E flat, for Wind Instruments	...	Mozart
	Chorus, "So let us go in peace and joy" from a Church Cantata for Palm Sunday	...	Bach

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7. It was a lover and his lass
8. O mistress mine
9. Philidia flouts me
10. A legend of the Avon
11. There were three Ravens
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31. I live not where I love
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36. The roast beef of Old England

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38. Sing a sweet (dulce domum)
39. O come you from Newcastle

PART 4—(continued).

40. King John and the Abbot of Canterbury
41. Dear Kitty
42. Why so wayward (Light of Love)
43. Cold and raw's the wind without
44. Rouse thee, young knight
45. The beggar boy (Ladies, who shine like)
46. Early one morning, just as the sun
47. Drink to me only with thine eyes
48. Come, lasses and lads, get leave of your dads

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51. The name of my true love
52. A soldier should be jolly
53. Northern Nancy
54. There was a simple maiden
55. Oh! the oak, and the ash, and the bonny ivy tree
56. When the king enjoys his own again
57. Love will find out the way
58. Barbara Allen
59. Black ey'd Susan
60. Under the greenwood tree

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62. Love me little, love me long
63. Nought I prize beyond her
64. There was an old fellow at Waltham Cross
65. Near Woodstock town
66. I sit upon the mountain side
67. O list to me, my only love
68. The parting (The dreaded hour)
69. Beneath the willow tree
70. My dearest, look on me again
71. In the spring-time of the year
72. The dusky night rides down the sky

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73. Let me list to the billows
74. My lodging is on the cold ground
75. Oh! weel may the keel row
76. Cease, rude Boreas, blust'ring raller
77. There was a jolly miller
78. Golden slumbers kiss your eyes
79. What, if a day, or a month, or a year

PART 7—(continued).

80. Sally in our alley
81. The Vicar of Bray
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83. Till Mary won my heart
84. Amid the new mown hay

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86. The girl I left behind me
87. Dorothy's a buxom lass
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89. Old King Cole
90. At her cottage door, Mary
91. Down among the dead men
92. Yes, to-morrow, my love
93. Send me a lover, St. Valentine
94. As down in the meadows
95. My secret I will safely keep
96. The leather bottle

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98. Oh! for a husband
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101. Oh dear! what can the matter be?
102. Saw you my father?
103. The mermaid. (An old sea song)
104. From Oberon, in Fairyland
105. The carman's whistle
106. The Blue Bells of Scotland
107. Lovely Nancy
108. The well of St. Keyne

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110. Here's a truce to idle sorrow
111. Take me to the North Country
112. Under the rose
113. The Moon shall be in darkness
114. Why, brother soldiers, why?
115. To-night let's jovial be
116. Farewell, and adieu to you all
117. I wandered through the garden
118. Great Orpheus was a fiddler bold
119. Sad and weary-hearted
120. Begone, dull care

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